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ON THE COVER

Dashing Fred Astaire in his new starring film "The Amazing Dobermans" with James Franciscus, Barbara Eden and Jack Carter.

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Fred Astaire - and 'The Amazing Dobermans'

* *The Hollywood Studio Magazine* Fred Astaire exclusive interview was arranged through Joe Mass, Public Relations Director of Golden Films Inc., in cooperation with Don Reynolds, President, Golden Films Inc., and Louis George, President, Arista Film Sales, handling international distribution of "The Amazing Dobermans" starring Fred Astaire, James Franciscus, and Barbara Eden.

by Robert Kendall

Fred Astaire, looking youthful as ever, spoke with enthusiasm about his latest movie role. At his Beverly Hills home the other day I asked him, "How would you compare your role in 'The Towering Inferno' with your role in 'The Amazing Dobermans?'"

Fred quickly explained, "It's totally different. In 'The Towering Inferno' I was a con artist who became engulfed in other people's problems. The character was sympathetic. My role in 'The Amazing Dobermans' is a wholly different thing. This fellow is an ex con-man who owns these fabulous Dobermans. He trains them for special assignments. For example, they protect payrolls. And he is turned on with the Bible. He speaks to the dogs in Biblical terms."

"It sounds different," I nodded, "and interesting!"

"It is," Fred smiled, "It's wholesome, family entertainment—and I'm really thrilled being in it. I loved the people I worked with too. And those Dobermans—were *really* amazing!"

"Dobermans are high-strung, sensitive dogs," I agreed.

Fred continued, "They're known for being that way. I once owned a Doberman myself. I know they're supposed to be real tough dogs. They look tough when they open their mouths, and bare their fangs I'll admit. But I found my Doberman to be a good-natured, lovable, really—really subservient big devil. You know they weigh about 90 pounds. Well, I just love—I like dogs anyway—and I loved these Dobermans that work with me in the movie."

"What attracted you to your role in 'The Amazing Doberman?'"

"The whole picture package appealed to me," Astaire insisted, "Jim Franciscus is a heck of a fine actor, and Miss Barbara Eden is a nice girl, and a lovely performer. She's very well known for what she can do, and she



Fred Astaire and the Doberman became great friends during the shooting of the movie.



Fred Astaire and the famous Dobermans on the trail in this fast-paced movie entertainment.

was wonderful to work with."

"Judging from the stills I've seen of the movie it looks like you were having a good time and enjoying it yourself," I told him quite frankly, "and I think this is bound to come through to the movie audience."

"I did enjoy this picture," Fred enthused, "I know that Jim and Barbara felt that way too. The producer

and the director and everybody connected with it enjoyed making the movie. There is a great need for family entertainment—and this is a fun film for the entire family."

"Was it a difficult thing to do your scenes with the Dobermans?"

"No," Fred laughed, "The minute I was introduced to them, they were friendly—with me and with everyone



Fred Astaire, James Franciscus and one amazed Doberman.



Fred Astaire and Billy Barty in a scene from "The Amazing Dobermans."



James Franciscus enacts the role of an agent for the F.B.I. in the exciting movie.



Fred Astaire, James Franciscus, and Billy Barty watch the spectacular feats of the "Amazing Dobermans."



Fred Astaire, Barbara Eden, and James Franciscus star in super family entertainment.

else in the cast they worked with. The only time there was any kind of arousal it was amongst the dogs themselves."

"The dogs would appreciate your putting it that way—'introduced to them', because Dobermans do have a very distinguished manner—"

Fred recalled, "The first Doberman

I was introduced to came over to me and put his head on my lap and left it there for I don't know how long—until somebody told him to go away—because I wasn't going to."

Leaning back in his chair and relaxing, Fred smiled, "Whenever they were called upon to perform, they would do so like troupers."

Continuing, he explained, "The trainer was always there to care for them—but whatever I seemed to indicate had to be done, the dogs would immediately do. They were always kind to me and everyone else in the cast. No doubt about it—Dobermans can be trained to be vicious guard dogs—these dogs are, and that's what the picture, "The Amazing Dobermans" is all about. Yet, it's a light-hearted movie, and not to be taken as heavy drama. When the Dobermans go after the 'bad guys', it's kind of tongue-in-cheek, and they really go after them—yet in a light vein."

"Do you have a dog right now?" I asked Mr. Astaire.

"Yeah," he grinned, "I have a pug dog. He's a little nine year old—and he behaves very well."

Recalling the dance sequences in Astaire's appearance in "That's Entertainment II," I asked him how he managed to maintain his physical fitness.

"Well," Fred mused. "I really don't do any particular thing. I'm just active—"

"Tony Bennett recently recorded a song you wrote—have you written any more songs since then?"

Nodding, Fred assured me, "I do write when I get the chance. I had some time when I wrote that one, and I was pleased indeed that Tony wanted to introduce it in an album."

"Haven't you recorded some songs for yourself in London recently?" I asked Fred Astaire.

"Yes," he told me, "I did three albums. I did one with Bing Crosby called "A Couple of Song and Dance Men." That's being sold here on a United Artists label. The other album I did was called "Attitude Dancing," and I did about five of my own songs on it. The rest were contemporary numbers and the album is doing very well—especially abroad."

"I noticed when I was in London this past summer big display windows with your records and Bing Crosby's albums in them."

"Well, Bing did some of his albums over there. I like the job I did with Bing Crosby. I was very proud of working with him because Bing has been an idol of mine for years. I've worked with him in shows and everything—and just to sing along with Bing was a lot of fun—we both really like the album."

"What are your favorite hobbies?"

"Well, I don't paint," Fred laughed, "If I did it would look so primitive that I wouldn't care to continue. I do have a lot of interesting paintings that Irving Berlin has been doing lately. He's a good friend of mine—we worked together a good deal."

"Is there any sport that you enjoy



Fred, Barbara and James watch tense circus act.



Barbara Eden and a tense moment in the exciting movie "The Amazing Dobermans."



The doberman gets his man.



Just following orders!



Fred calls the dobermans to attention.



Beautiful circus performer and the elephants in a scene from the circus sequence of "The Amazing Dobermans."

in particular?"

"I love playing golf," Fred revealed, "I love golf!"

"What was your favorite dramatic role?"

Fred Astaire paused a moment thoughtfully, and then explained, "I like what I had to do in "On the Beach." That role was rather important to me. It was one of the first dramatic roles I did while I was in the midst of making musicals. It was a

good picture."

Astaire was under-stating what this film role had done for him. For it was the breakthrough role that proved just how gifted and versatile he could be.

Reflecting on his career, he observed, "I don't like cameo roles very much—but I did like that one I was assigned in "Towering Inferno." That was an outstanding one, and it worked very well. I didn't know it would get that much recognition."

Analyzing the role he portrays in "Towering Inferno," Astaire continued, "It was certainly good for me, and it was good for the movie because it was a different approach the rest of the actors had. My role had nothing to do with the fire really. I was sort of all alone with Jennifer Jones, as on-lookers—we were sort of caught up in it. I think that is what stood out."

"One thing nice about your career," I told him frankly, "is the fact you've never retired. You've always been active in some entertainment media—and certainly your TV specials were much heralded events that did not disappoint!"

Astaire laughed, "It's true—I've been busy. Breaking out of the musical comedy field into straight dramatics is not the easiest thing—because immediately they ask, 'does he dance?' That was one of the reasons I enjoyed my role in "On the Beach" because that fellow could never be expected to do a dance. And the guy in "Towering Inferno" couldn't be called on to do an exhibitional musical dance. And that's another reason why I like my latest role in "The Amazing Dobermans"—nobody can expect a dancer in that."

However, I had to remind Fred Astaire that on the fashionable des Champs Elysees Boulevard in Paris there is only one theater that has lines forming in front of it—and that is where Fred Astaire and Gene Kelly are dancing between scenes of "That's Entertainment II," (called Hollywood, Hollywood for the Paris run).

I'm glad they like the movie," Fred grinned good naturedly. And then I told him about another theater located in a park at the end of the famed des Champs Elysees Boulevard.

"There is a theater I saw in Paris a month ago where they are running a Fred Astaire film retrospect—showing movies of your entire career. It has Fred Astaire posted above the entrance in bold blue print, and stills from most of your movies on display in front of the theater."

"I'm happy about all that," Fred smiled, "but I'm equally glad about my movie roles—After "The Amazing Dobermans," I'm looking forward to my next movie, "The Purple Cab."

"What is that about?"

"It's another drama," Fred Astaire beamed, "It'll be shot in Ireland—maybe some of the indoor scenes will be shot in Dublin. I really don't know where the locations will be, but it's set to start sometime in October."

And thus our interview ended. Fred Astaire, a man of many talents, who appreciates yesterday but looks forward to the excitement of the movie he will act in tomorrow. Δ

Hollywood studio Hall of Fame Magazine

by Robert Kendall



Rita Hayworth and Fred Astaire danced up a storm in Columbia's "You Were Never Lovelier."



Vera-Ellen and Fred team for "Three Little Words"—MGM.



"Shine on Your Shoes" highlight of MGM's technicolor musical "The Band Wagon" which brought top critical acclaim.



Fred Astaire and Lucille Bremer in Limehouse Blues sequence of "Ziegfeld Follies"—MGM.



Fred Astaire turned in a powerful performance in "On the Beach" proving he could make the breakthrough from musicals to drama in great form.



Fred enjoys golf in real life and in movie scene from "The Barkleys of Broadway" with Oscar Levant and Carole Brewster.



Petula Clark rehearses a folk dance with Fred Astaire in their scene from "Finian's Rainbow" with Tommy Steele currently being re-shown at classic film festivals.



Eleanor Powell and Fred Astaire discuss dance sets with designer Merrill Pye for scenes in the first co-starring film, MGM's "Broadway Melody."



Fred Astaire with Jennifer Jones in the thrilling movie "The Towering Inferno."

Collector Photos courtesy "The Saturday Matinee."

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Enchanting Julie Andrews Captivates Las Vegas

By LEE GRAHAM

Royal Reception at Palace Court



Julie and her alter-egos—three characters she made famous—or vice versa: Mary Poppins, Maria Von Trapp and Eliza Doolittle. All were a part of her sensational act at Caesars just as they were earlier this year at London's Palladium.

The sound of music, along with Julie Andrews' impeccable diction, has come and gone at Caesars Palace. But the memory lingers on. The cool, enchanting lady, who had never even visited Vegas, was making her world night club debut. She seemed assured, but admitted she's always been nervous working before a live audience. That's surprising when you consider she started on the stage singing operatic arias at 12. The same year, playing the egg in "Humpty Dumpty," she met her childhood sweetheart, Tony Walton, whom she later married. And later divorced.

The spun-silver voice, the wistful quality are still there, and just when things start getting syrupy, that tiny caustic edge to Julie's personality keeps them from running over with sticky goo. Thoroughly modern Julie would like to change her image and she tried with a little knockabout comedy, a touch of mischief and a few swear words. Her chances are about as good as Doris Day's. The public loves Mary Poppins, Maria Von Trapp and Eliza Doolittle. And always will!

Julie worked hard ("Good heavens, 'Mary Poppins' sweats") and Caesars Palace would like to have her back again in '77. But she isn't sure. She decided to work up this act explaining, "Ten years from now when I'm 50, I wouldn't want to 'bust a gut.' I did it this time to prove something to myself . . . besides, they made me an offer I couldn't refuse."

The "Fair Lady" hasn't made a film in three years, so she's thinking about doing "Shoot Old Blue" with her husband, Blake Edwards. She's also thinking about moving back to Hollywood while retaining homes in London and Gstaad. In the meantime she's a busy mother taking care of her teen-age daughter, Emma Kate Walton, two adopted Vietnamese orphans, Amy and Joanna, and Blake's two children from a previous marriage. Δ



She reprises the Charleston and the '20's in a "Modern Millie" medley. Julie's Broadway career started at 19 in another '20's spoof, "The Boy Friend."

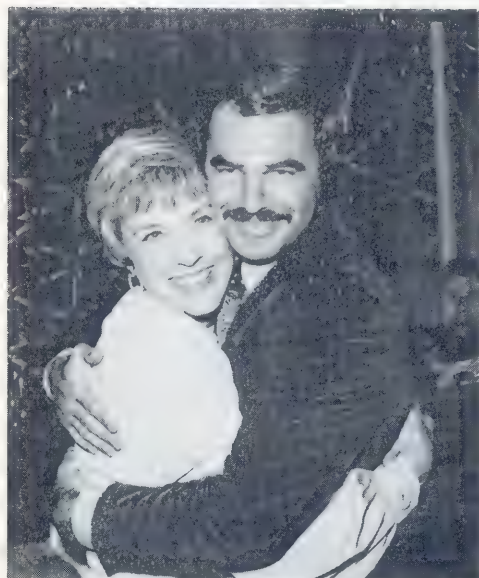


The enchanting star gives her all for an opening night audience.



In an effort to change her image, Andrews goes hoydenish and has fun with a special number, "One Piece At A Time."

Caught in the Act at Caesars



Burt Reynolds gives the star an affectionate hug.



Julie introduces her husband, Blake Edwards, to Vikki Carr.



With Diana Ross in gold lame.



She stops by to say hello to Cloris Leachman.



Barbara and Don Rickles. Rushing to his show at the Riviera, Don whispered, "Quick, gimme some insulin," referring to Julie's "sweetness."

ROYAL RECEPTION AT PALACE COURT

Caesars went all out to give the British beauty a royal welcome with a lavish dinner following her night club premiere. She was elated over the terrific reception she received and charmed all the guests as she moved from table to table.



After winning an Oscar for "Mary Poppins," Julie and James Garner discovered the seriousness of wartime romance in "The Americanization of Emily."

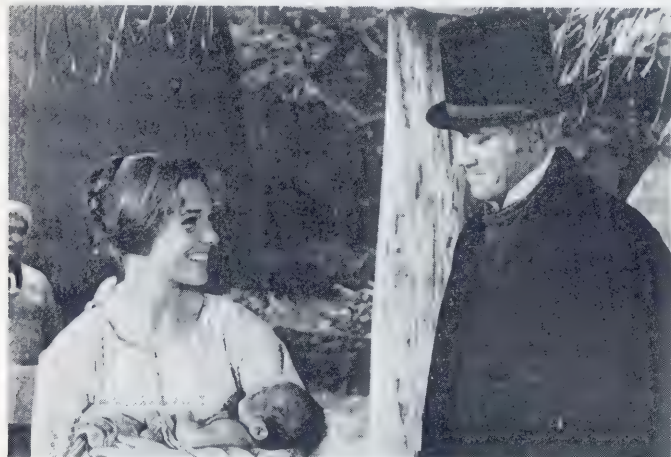


Following her musical smash in "The Sound of Music," Julie was romantic and dramatic in Hitchcock's "Torn Curtain," with Paul Newman.

Julie's Film Career

In the sixties, after being passed over for the role she originated in "My Fair Lady," Julie retaliated by becoming the nation's number one star, and bringing musicals back to Hollywood. Not wanting to limit herself, she also played heavy drama.

Surprisingly, her entire movie career, starting with "Mary Poppins" in '63, ending with "The Tamarind Seed" in '73, consisted of only nine films.



Next came the epic "Hawaii" with Max Von Sydow.



"Darling Lili" with Rock Hudson was not the success fans hoped for.



"Thoroughly Modern Millie" with Julie and another flapper, Mary Tyler Moore, gave us a musical look at the '20's.



In "Star" with Richard Crenna, Ms. Andrews played a favorite of an earlier generation, Gertrude Lawrence.



Famed balloonist Don Piccard ponders a moment as the crew prepares for the ascent.

So you want to Ride in a balloon?

By Gary Crandall

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Write: Wind-Drifters Balloon Club, 2814 Empire Avenue, Burbank, CA 91504 or call: Ken Prince 847-5035.

Sustaining Members (\$15 year) can ground crew and hop in occasionally for a taste of ballooning adventure. Autumn is considered good ballooning weather.



Actor Dale Robertson is a balloon enthusiast and former student of Don Piccard, noted balloon adventurer whose mother was the first woman in space.

Looking for the uncommon thrill is always present these days as more and more people have done the "standard" things—Busch Gardens, The Great White Knucklers, "Jaws."

Perhaps because of the ecology influence some of the current class of thrills seem to be of a mellower nature than the engines and noise variety. Sports such as hang-gliding, soaring, ballooning and even the ubiquitous Frisbee have all developed a strong following, and all invite a gentler gambol with the elements—floating softly on currents of air.

Just to see what ballooning was like, I inquired about it with Don Piccard, balloon maker and one in a long line of balloon celebs.

"So you want to go riding in a balloon, hey?" he mused as he hunched over a heavy duty sewing machine, putting the finishing touches on his latest leviathan.

"I think we can arrange it. I can't guarantee you a ride, but we're going up tomorrow. Come by around 4:00." Cagely, he scrutinized my reaction.

"Is that morning, or afternoon?"

"Morning," he said with the diabolical satisfaction of a veteran leading a neophyte down the garden path.

Dawn was still hours away when a Ford Falcon sounding on the verge of self-destruct careened into the parking lot out of the darkness. Above a cacophony of loose tappets and pistons Piccard rolled down his window and asked: "What are you, some kind of a nut?"

Deep down beyond the threshold of reason I knew certain sacrifices must be made in quest of unearthly delights.

Groggily I asked "Why," and Piccard explained very logically that one goes ballooning early because of the calm morning weather. It's easier to fly before the winds come up.

As we headed towards the desert

regions the Falcon strained under the load of balloon paraphernalia and passengers.

"I wonder what that glump, glump, glump is," muttered Piccard. "It's been doing it for the last 20,000 miles." His voice carried a trace of disdain for the banalities of automobile mechanics. I quietly hoped his cavalier approach didn't carry over into balloons.

Upon arrival the wicker baskets and balloons were unloaded and marched to the open fields. The baskets are of tough construction and able to withstand the bounces that sometimes accompany landing. Piccard used to employ an expert "wickerweaver," but it's a vanishing art, and now he weaves his own—soaking and bending the cane to desired specifications.

On the ground the balloon lies like a half-inflated monster, writhing and wheezing as it slowly comes to life. Propane burners complete the inflating process until the globular shape reaches its full dimensions.

Watching it roll and shudder into its final shape it was easy to understand why the French peasants around Paris mistook the first hydrogen balloon for some fearful monster and descended on it with muskets and pitchforks—tearing it to shreds.

I looked around—no peasants lurking.

"Ah," I thought. "Now the fun begins."

With perfect expertise Piccard takes command of his ship. He mans the toggle-switch, gives a rasp of the burner, utters the hands-off command and sails loose.

Soon we are dipping down over farm rooftops, waving and greeting the children who run out to watch in amazement. Dogs bark and run as the balloon's shadow moves across the ground. Moving towards a hilltop the balloon suddenly picks up speed as air



Hot air from the propane burner quickly fills the balloon to full size.

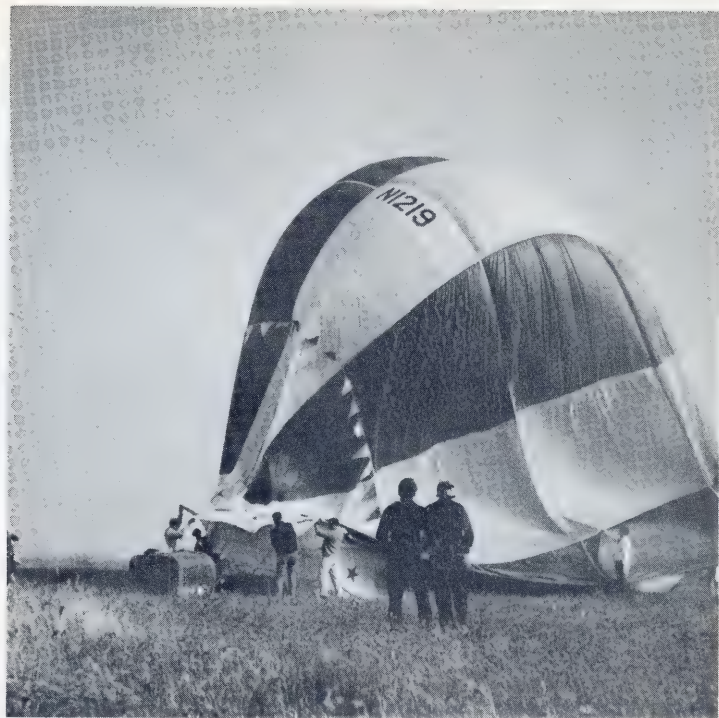
compresses between the hill and a warm layer of air above us.

I ask the standard neophyte question: "Is it dangerous to go up in a balloon?" He shrugs. "Every once in a while one comes down." But the spirit of adventure was far outweighing the risk.

Anticipation is the key to balloon flying which, unless expertly directed, tends to be a series of ups and downs. This is due to a balloon's overshooting its theoretical equilibrium point. Piccard, however, is keenly tuned to the subtle changes in wind and altitude.

The balloon moves at the same

Hot air is injected into the balloon above by this propane burner. The propane tanks are carried in the basket.



Just before lift-off, the pilot hops aboard while the ground crew holds it steady.

speed as the wind and so, strange as it seems, no motion is experienced in flight. Only in relation to the ground can you tell you are moving. A lighted candle can be held without extinguishing the flame.

The sport balloon can stay aloft from an hour to an hour and a half on two tanks of propane, and then it must descend to refuel.

"May I use your yard to land in?" hollers Piccard to a farmhand below with plenty of space.

"Sure thing," is the amused reply.

The wicker creaks with the strain as we touch ground and then ascend

again in a series of slow-motion bounces until the balloon comes to rest.

Neighborhood kids gather around wide-eyed and are immediately put to work by Piccard keeping the balloon off fences during the deflation process. The Falcon is brought alongside and takes its burden with the resignation of an old pack horse.

"You know," mused Piccard as we headed home, "if you want to go *somewhere* then an airplane is o.k., but if you want to *go* then a balloon is ultimately superior."

The Falcon continued to go glump, glump, glump. Δ

Up she goes. A gentle lift into the blue.



Hollywood Hall of Fame Film Expo II

By Glo Davis

Photos by Yani Begakis



Popular actor Joel McCrea with HSM's Bob Kendall. (Top left)



Charles "Buddy" Rogers meets writers Bill Hare and Bob Kendall (center). (Second photo, left)

Hollywood Hall of Fame Award Tribute Inductees, L to R: Sara Brodsack (daughter of Boris Karloff), Bob Clampett, Ida Lupino, Douglas Wright, Joseph Walker, Joel McCrea, and George Pal. (Third photo, left)

HSM editors gather before luncheon. L to R: (standing) Bob Kendall, Sue Hart and Bill Hare. (Seated) Mary Brian and Mrs. Francis X. Bushman. (Lower photo left)



Iron Eyes Cody (left) joins the luncheon with Douglas Wright (center) and HSM's Glo Davis with noted film director, Allan Dwan (seated). (Top photo right) →

Noted film historian and director Peter Bogdanovich (left) presents award to Director Alan Dwan (center) while M.C. Douglas Wright looks on. (Second photo right) →

HSM's Bob Kendall's sense of humor reaches the lovely Ida Lupino (center) and HSM editor Glo Davis. (Third photo, right) →



Mrs. Ken Hollywood sits at one of the many booths loaded with movie memorabilia at the film convention. (Lower photo)



In the middle of glamorland, star-studded sidewalks and bright neon lights, Douglas Wright, president of Hollywood Hall of Fame Film Expo I, presented a most important and well attended Film Expo at the Hollywood Holiday Inn.

HSM editors turned out to see the stars and meet with the fans and film buffs for an enjoyable day. Hundreds visited three screening rooms, two dealers rooms, seminars, films, and discussions.

A special awards luncheon was climaxed with the induction of several famous motion picture people into the Motion Picture Hall of Fame. Conventions are planned on a regular basis. For information call 213-656-1266.

More Expo Guests on next page

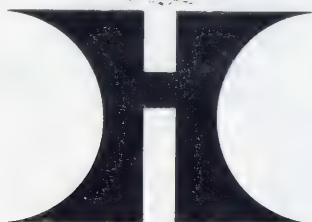


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Ida Lupino receiving film award
with Director Allan Dwan and
Doug Wright, President of Film
Expo II.



Casting Director Marvin Paige
escorted Ida Lupino to the
Movie Expo. Ida Lupino,
cinematographer Joseph
Walker and Mrs. Walker.



Zsoka Pal, George Pal, Mr. and
Mrs. Joseph Walker. Mr. Walker
was under contract to Columbia
Studios for many years where he
was director of photography on
such films as "It Happened One
Night," "Lost Horizon" and
dozens more.



Mrs. Francis X Bushman with
Doug Wright.



Noted cinematographer Joseph
Walker signing autographs at the
Motion Picture Hall of Fame
luncheon.

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CHANNEL ISLAND HARBOR, OXNARD

Ann Harding - Portrait of a lady



Miss Harding's favorite pose



Ann Harding and Louis Calhern rehearse one of the touching scenes from M-G-M's stirring production "The Magnificent Yankee."

by Jess Hoaglin

Although her father strenuously objected to his daughter becoming an actress, Ann Harding at one time in her illustrious career was one of Hollywood's highest paid performers.

Born August 7, 1902 at Fort Sam Houston, a United States Army post near San Antonio, she was christened Dorothy Walton Gatley. Her parents both came from old New England families and her father, Captain George G. Gatley, a West Point Graduate, frowned on his daughter's interest in dramatics. As a matter of fact, Ann had been a star for some ten years before her father reconciled himself to her eventual choice of a profession as an actress.

"Like most army children," Ann said, "I was constantly changing schools as my father's assignments carried him to different posts. I finally graduated from East Orange, New Jersey high school and for several years lived the life of the typical daughter of the regiment, much social activity, riding in horse shows and other unproductive endeavors. I then decided to go to New York and earn my own living."

Once in the big city Ann got a job at an Insurance Company and then took on a sideline position as a reader for Paramount Pictures. Soon becoming bored with office work she thought it might be fun to join a theatrical group so one day she walked into the Provincetown Playhouse and asked if she might join. To her great surprise she was handed a script of a new play, "Inheritors," told to go upstairs and study the part. She then read the play with the director and was given the leading role. Needless to say, the production was a success and young Ann was on her way to fame and fortune.

Ann continued, "It was then that I decided to change my name to Ann Harding. I gave up my job at the Insurance Company and planned to give myself five years to prove that I really wanted to become an actress. I joined the Jessie Bonstelle stock company in Detroit and garnered more training at the Hedgerow Theatre in Philadelphia. After a couple of flop

A collection of portrait photos of Ann Harding



plays I opened in the Broadway hit, "Tarnish," and was fortunate to follow this with successful roles in "The Woman Disputed," "Stolen Fruit" and "The Trial of Mary Dugan." I felt I needed a rest so I packed my bags and headed for Hollywood."

When Ann reached the film city she was immediately offered a screen test and signed a contract with Pathe, which was later taken over by RKO Studios. During this period, in the early 30s, she appeared in such notable productions as "Holiday," "Animal Kingdom" and "Peter Ibbetson." When her RKO contract expired she went to England and had what she regards as the greatest triumph of her career. With the aid and counsel of George Bernard Shaw himself, who attended every rehearsal, she presented herself in the first production of "Candida" in London since its original presentation some thirty-seven years before. Shaw and the critics were equally enthusiastic about her performance.

Ann made one triumphal return to Broadway in "Goodbye, My Fancy" and one of the best remembered of her roles on the screen was in "The Magnificent Yankee." Before retiring completely, she worked in several television dramas and later returned to New York to appear in the off-Broadway production of Tennessee Williams "Garden District."

For many years following her retirement Ann lived quietly and happily in Westport, Connecticut but recently she returned to the West Coast and plans to remain here. When I visited her at her home in the San Fernando Valley it was apparent that the years have been kind to her. At 73 she still retains the beauty and graceful elegance she so often portrayed on the screen, and impresses everyone with her warmth and radiant personality and above all, her sparkling sense of humor.

"After living in Westport for many years," Ann continued, "it wasn't an easy decision to pull up stakes and move back to the Coast, for I loved my farm home. When I first bought it my adopted daughter, Grace Kaye and I enjoyed the serene surroundings but later it became a veritable nightmare. It was no longer the peaceful home we desired for progress began crowding in and our home no longer held the security and privacy we wanted."

Miss Harding was married to Actor Harry Bannister in 1926 but they were divorced in 1932. They had one daughter, Jane. Several years later when Miss Harding was in London and rehearsing for "Candida" she married Werner Janssen, American Symphony Orchestra conductor and composer. They were divorced in 1963. Δ

In Burbank you'll find the real

JOHN-BOY WALTON



Earl Hamner, center, and his t.v. Walton family.

By Bruce Reasman

"In those gray and grinding days of the Great Depression, we often found comfort in the old familiar proverbs. We knew that in unity there was strength, that blood was thicker than water, that to err was human and to forgive divine. Usually, we never examined these truths too closely, but in the autumn of 1934, I discovered, through pain and remorse, just how profoundly true they were."

Each Thursday evening on CBS, millions of viewers hear the voice of a man, speaking dialogue much like that above. It is not the voice of Richard Thomas who portrays John-Boy, the sensitive young writer living on his family's ancestral mountain in Virginia. Instead, we hear the voice of Earl Hamner, the creator of *The Waltons*, and real-life John-Boy.

To the fans who watch *The Waltons*, that monologue belongs to the John-Boy of the future looking back on his life with a supposedly fictitious television family. But, in truth, that voice belongs to a real man whose real memories have inspired a television classic.

Earl Hamner's modest office at the Burbank Studios in the S.F. Valley several thousand miles away from those Blue Ridge Mountains in Virginia where he grew up. The only glimpse of his past in Burbank is a hornet's nest, which hangs above his desk. His office walls are covered with portraits of *The Waltons* cast, a composite picture of the University of Richmond which Hamner attended, and a painting of the Walton family house created and given to him by the children who portray his real-life brothers and sisters.

There is a great deal to talk about in an interview with Earl Hamner. The *Waltons* are a large family. There are Grandpa and Grandma; Olivia and John; John-Boy, Jason, Mary Ellen, Ben, Erin, Jim-Bob, and Elizabeth; and an assortment of farmyard animals, who fortunately for the casting director, do not have speaking roles.

"I have tried to keep most of my real family intact on the series," says Mr. Hamner. "The only changes in the structure of the family I have made is that two of my real brothers are composites. We're such a big cast, we had to cut down. So, I combined the two brothers into the one character now called 'Ben.'" He smiles gently while speaking of 'Ben,' revealing a special affection for that character. "The same holds true for the characters of 'Grandpa' and 'Grandma'. They, again, are composites of my two sets of grandparents."

When he speaks of his real family and television's *Waltons*, Earl Hamner regards both with similar interest. Perhaps, because, they are one and the same to him.

There are those who find *The Waltons* a rather sugarcoated confection. Earl Hamner does not agree.

"There is a very narrow line between sentiment and excessive sentimentality." But there are people who don't believe that narrow line exists. Who are these people?

However, they need not be intellectuals. There are university-oriented sub-cultures who have been struck with what a CBS executive refers to as 'Walton-mania.' For example, in a small college town just outside Vancouver, Canada, a sub-culture has developed in regard to the Walton family. In this town, the people receive *The Waltons* twice a week: once on the Vancouver station and again on the Seattle station. On both nights, even during the rerun time, a group of a dozen or so college students, all ranging from anthropologists to psychologists, gather in front of the set to watch *The Waltons* together. Over a pot of tea and assortments of bread and cheese, these students enjoy the values this American family celebrates.

Earl Hamner was not totally surprised at hearing of such goings-on. "A network executive told me not long ago that *The Waltons* presents themes and storylines that are 'anti-future shock'; that the success of the series is due to positive attitudes, attitudes young people would like to relate to. I think people are sick of hearing about the ugly world that is coming, so they share the safe and pleasant aspects of the past, aspects the series projects each week."

Earl Hamner's billing on *The Waltons* reads 'Executive Story Consultant.' To the majority of writers who have developed new television shows, that title merely suggests that they are now living comfortably in the south of France; and they rarely go back into the studio. But with Hamner, this is not the case. He puts in a full day in the office or on the set, which often does not end until eight o'clock at night.

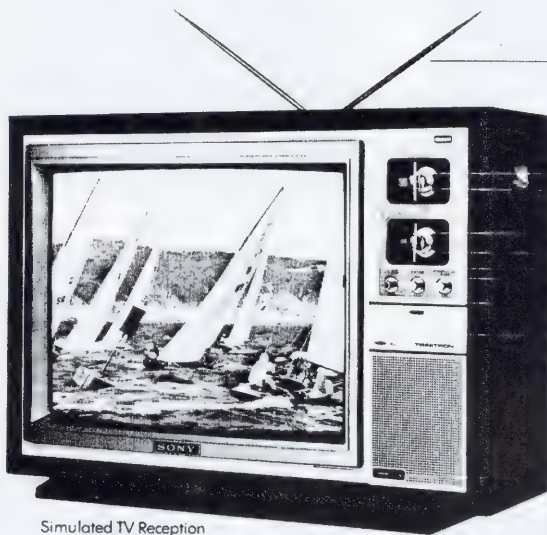
"I have stayed with the show because it is based on my own family and I want to see them portrayed as honestly as possible. They are a unique and remarkably close family and my own family has remained just as close. I have an obligation and desire to tend to each story."

By choosing to remain with *The Waltons* since its inception, Earl Hamner spends a great deal of time at the studio, performing various functions. He is actively involved in the

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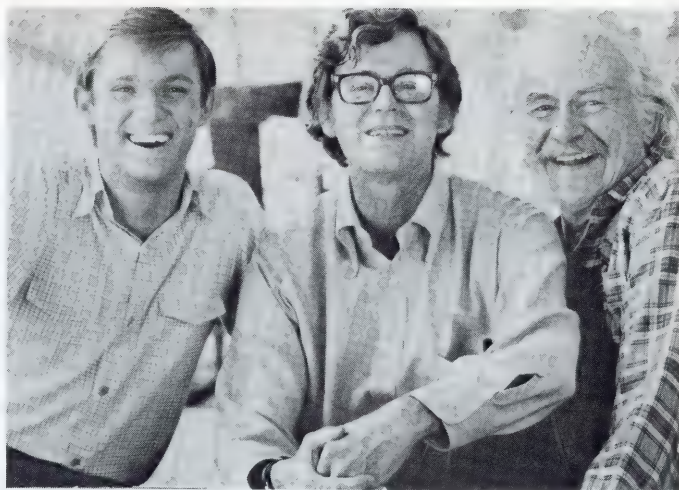
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Earl Hamner, center, with the t.v. John-Boy, Richard Thomas and Will Geer.

story meetings from the beginning of an idea until the story goes through the creative evolution of an outline; a first draft; a second revised draft; and then the final polish. But the work is not done entirely in the executive offices of Lorimar Productions; for problems do develop on the set. There are times when a scene is not working. It looked good on paper, but it doesn't work once the actors begin walking through it. So, Mr. Hamner will frequently go down to the set and walk through the scene with the actors, be they regular members of the cast or guest stars. Together, they sift-out the problem.

"Fortunately, however, we are blessed with superb actors. And quite intelligent actors who often spot a flaw in the script and offer their own solutions which work."

Earl Hamner, although extremely devoted to that unique television family, wished to make it clear that he is not the creative nucleus of the series. "Mine is a single contribution, but rich contributions are made by everyone involved on the series; from the directors to the set decorators, from the costume designers to the camera men; and all the others that make up the enormous production team." People who have become devoted and involved with this family as Earl Hamner himself. And the quality teamwork shows in each episode of the Emmy winning series. The Waltons is one of the few television products that frequently goes beyond the allotted six-day shooting schedule. "We won't sacrifice quality for economy," says Mr. Hamner.

It should be fairly obvious that this interviewer also has a personal passion for The Waltons. I have been fortunate enough to work on the series as an actor; playing witness to all this creativity and concern for detail. And I am a writer. I guess there is a bit of John-Boy Walton in me.

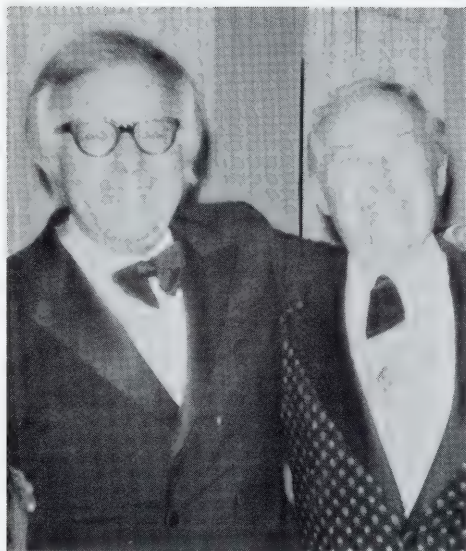
I don't have a large family like The Waltons. On the contrary, a small family. But I still remember the days when I lived with my family. At the end of each episode of The Waltons, each member of the family bids each other a fond 'goodnight.' In my house, it never took quite so long as it takes them. But I do recall my father yelling-out at one in the morning, "Good night, Bruce—and stop typing already."

There is little else to say. As for The Waltons; how long can they last?

"For as long as we entertain the audience, and as long as the actors find the series challenging, their roles changing and growing and fun to perform. Since the series is based on a real family and the real family matured and changed and grew, there is an endless supply of stories to tell."

Good night John-Boy, Good night Jason, Good night Ben, Good night Daddy, Good night, Good night Elizabeth, Good night Grandpa. Good night Jim-Bob, Good night Mama, Good night Erin, Good night Mary Ellen, Good night Grandma.

Good night Earl Hamner . . . FADE OUT. Δ



COUNT DRACULA MEMBERS—The noted science fiction writer Ray Bradbury & his friend George Pal.



COUNT DRACULA BANQUET From left, Dr. Reed & Mr. & Mrs. Forest J. Ackerman.

Count Dracula Annual Awards

Whether Count Dracula ever really existed and nightly rises from the vault to pursue his nefarious activities has long been a matter of conjecture and the subject of innumerable films and stories. However, it is an indisputable fact that there is a *Count Dracula Society* whose members annually honor those who have, in their opinion, made the greatest contributions to the Gothic Arts.

Devoted to the serious study of Gothic Literature and Horror Films, the society was founded more than fifteen years ago by Dr. Donald A. Reed who has remained International President, and Dr. Manuel Weltman. It is an international society with hundreds of members throughout the world. Many of them travel from Canada, Europe and England to attend the annual banquet.

During the past fourteen years, awards have been presented to many distinguished authors, motion picture and television actors, writers, and directors with other special recognition for services outside the regular categories. Past recipients read like a "who's who" in the literary and professional world of science fiction: Dr. Forrest J. Ackerman, world renowned author, lecturer, editor of *Famous Monsters* and owner of one of the largest collections of science fiction memorabilia in the world, Ray Bradbury, A. E. Van Vogt, Lon Chaney, Jr., Fritz Lang, Robert Bloch, Boris Karloff, Bela Lugosi, Vincent Price, George Pal, Robert Wise, Bob Clampett, Christopher Lee, John Car-

radine, Jr., Francis Lederer, Larry "Seymour" Vincent, Bud Abbott, Dr. Russell Kirk, Ray Milland, Walt Daugherty, Star Trek cast members are just a small sampling of a very large list.

Although the society bears the name of COUNT DRACULA, the annual event is titled, "The Mrs. Ann Radcliffe Awards Banquet" in honor of the prolific writer of early Gothic novels. During Vincent Price's acceptance speech, he said he had waited all evening for mention of Bram Stoker's name since he had written the original *Count Dracula*. It is interesting that there has never been an award presented in honor of the creator of the (in)famous character for whom the society is named. At the banquet held recently in Los Angeles, the following awards were presented: **CINEMA:** Jay Robinson, **LITERATURE:** Leonard Wolf, **TELEVISION:** Gene Roddenberry, **SPECIAL AWARDS:** Jim Rumph, Radu Florescu, Don Johnson, **DR. FRANK CUNNINGHAM:** Frank R. Saletri, **HORACE WALPOLE GOLD MEDAL:** Margaret L. Carter, **REV. DR. SUMMERS MEMORIAL:** Don Glut. *The Count Dracula Society* is a non-profit organization and membership privileges include invitations to special free film screening and previews, lectures and numerous other related activities throughout the year. Anyone who is a devotee of the Gothic, Science Fiction or Occult, may contact Dr. Reed for information: 334 W. 54th St., L.A. Ca. 90037—Vivien Burgoon. PHOTOS•VIVIEN BURGOON

Scene

JACK ONG

ON FILM

FACE TO FACE—Liv Ullman's performance as a psychiatrist who attempts suicide while suffering a mental breakdown is as magnificent as it is spellbinding. Ingmar Bergman's story is, as usual, deeply personal, and his direction is masterful. A delicate cinematic project realized to near fullness.

THE MAN WHO FELL TO EARTH—Better-than-average science fiction, with some interesting visual effects and a good story which, due to bad editing, becomes confusing near the end. David Bowie is ideally cast as the redhead on a desperate mission from outer space. For his film debut, the rock star plays it straight and does it well with strong support from Candy Clark and Rip Torn.

SILENT MOVIE—Modern slapstick from Mel Brooks. Very amusing lightweight entertainment.



ON STAGE

A CHORUS LINE—The perfect musical entertainment! By now, printed superlatives would only be redundant. Congratulations to Michael Bennett, who conceived, choreographed and directed this astounding work (oops ... a superlative!); to James Kirkwood and Nicholas Dante, authors; to Marvin Hamlisch and Edward Kleban, who created the music and lyrics; and to the first-rate performers who make it all work. Thanks to "A Chorus Line," lovers of the stage musical form have a new and undisputed champion! Continuing (and may it be for a long, long time) at the Shubert.

THE WIZ—An exuberant upbeat musical version of the popular story of Oz, featuring an excellent Negro cast. Ren Woods, with a big voice and the convincing mannerisms of a young Dorothy, boogies down the yellow brick road with her friends, and there are some great production numbers on their trip. Continues through the 11th at the Ahmanson.

ICE—World premiere of a new play by Michael Cristofer, who wrote last season's "The Shadow Box." Opens on the 16th at the Mark Taper Forum. Δ



Washington DC's Nany Hanks, Chairman of the National Endowment for the Arts, welcomed by Charlton Heston, Gregory Peck and Carl Foreman at reception the latter hosted at Chasen's.



The Valley's most famous resident, Bob Hope, as Ringmaster of Project Hope's 4th annual celebrity night, Ringling Bros. and Barnum & Bailey Circus. (Photo by Yani Begakis)

Lee Graham's Man about Town

"The Last Remake of Beau Geste," filming in Ireland and Spain, got off to a rollicking start with a Moroccan feast, eaten by hand a la Henry VIII, while seated on cushions at the Dar Maghreb Restaurant watching belly dancers. Guests in Foreign Legion casual were welcomed by three "drunken" camels. Crazy! But could a party be anything but insane honoring Marty Feldman, star, director and screenwriter of "The Last Remake?" This Universal film will be a wild parody of the three previous versions—Paramount's 1926 epic starring Ronald Coleman, the '39 remake with Gary Cooper, and Universal's '66 remake with Guy Stockwell.

Feldman's three American films, "Young Frankenstein," "Adventures of Sherlock Holmes' Smarter Brother," and "Silent Movie," have brought him even more fame than he enjoyed as a filmmaker in his native England.

Helping Marty celebrate his debut as a filmmaker were his costars, Michael York, playing Feldman's twin, Beau (with jest?), and Ann-Margaret, portraying their step-mother.

* * *

An admitted introvert, Roy Rogers

hates parties. But you'd never have guessed it watching him at the Western Bar-B-Q hosted by Tim Penland hailing his return to the screen in "Mackintosh & TJ" after 23 years absence (his last film was "Son of Paleface"). After Councilwoman Peggy Stevenson presented him with a proclamation by Mayor Tom Bradley declaring "Roy Rogers Day," the King of the Cowboys was on—saying "Howdy" to everyone, joking and singing with the Sons of the Pioneers.

When young Leonard Slye came to California in 1930, joining the migratory "Okies" in their trek through farms of the West, he began organizing hillbilly bands. Later he changed his name to Roy Rogers, and formed a group known as the Sons of the Pioneers. Then, in 1937 after a couple of years in small parts, Republic Pictures gave him a lead in "Under Western Stars." The Western star, ascended through the years in 90 films, all of them with Trigger.

His first wife, Arlene, died giving birth to their son, Roy Jr., in 1946. On New Year's Eve, 1947, Rogers married his leading lady, Dale Evans. Devout Christians, they feel that, with-

out their faith, they could not have survived the tragic deaths of three of their nine children.

At the Palomino Club's jamboree, when asked if he always wears cowboy regalia, Roy drawled, "The only time I don't is when I bowl."

* * *

The Center Theatre Group inaugurated its 10th anniversary at the Mark Taper Forum with the West Coast Premiere of "The Robber Bridegroom." This lively production is the first musical for the group since "Me and Bessie" a year ago and is proving to be just as successful.

First nighters included Joan and John Houseman, Lois and Art Linkletter, Dorothy (McGuire) and John Swope, and Shelley Winters with her houseguest from New York, Farley Granger.

* * *

The biggies came out! And that's not surprising when Eve and Carl Foreman hosted a reception at Chasen's honoring Nancy Hanks, Chairman of the National Endowment for the Arts, here from her home in Washington, DC, for public media panel meetings. There were 23 grants from NEA totaling \$735,000 for Southern California Arts groups.

Nancy had a pleasant reunion with Rosalind Russell, who lived up to her reputation as one of the industry's best-dressed women. Roz drove herself to the party, even though she is in constant pain with arthritis. I compli-



Mark Taper and Ann-Margaret at University of Maryland's last at Dar Maghreh celebration. Mark's debut as a filmmaker in "The Remake of Kew Geste."

mented her on her new short hairstyle, and she said that during her serious illness a few months ago (she was given the last rites of the church) all her hair fell out, and this is new hair growing back as she recovers. The courageous lady refuses to give in to illness, remembering her lawyer-father's advice when she was a little girl in Waterbury, Conn., "Rosalind, you are going to have to learn that a winner never quits and a quitter never wins."

Other film makers, mixing with cultural leaders, included thoroughly establishment Gregory Peck; forthright Charleton Heston; Walter Mirisch with his attractive wife, Pat; and Martha (Hyer) and Hal Wallis, who completely lacks the flamboyance usually associated with long-time, big-time Hollywood producers.

* * *

Clowns, cotton candy, acrobats, popcorn, ladies in spangled tights, tigers jumping through flaming hoops, bareback riders, and even dancing polar bears! The circus was in town. Opening night was special as Bob Hope was Ringmaster for Project Hope's 4th annual celebrity night of the Ringling Bros. and Barnum & Bailey Circus at the Forum.

Hope, in silver boots, top hat, and pink cape, introduced numerous celeb-



Shelley Winters and Farley Granger were first-nighters at Center Theatre Group's Mark Taper Forum opening of "The Robber Bridegroom." (Photo by Leigh Charlton)



Dale Evans and Roy Rogers having fun at Valley party to welcome him back to the screen in "Mackintosh & TJ."

rities riding on elephants. Interestingly, there was appreciative middle-age applause for such durable favorites as Gregory Peck, Jane Russell, Charlton Heston (Ringmaster in '73) and James Stewart, true-life veteran of African safaris. But the mob went wild with cheers and yells for Henry "Fonz" Winkler, Freddie "Chico" Prinze, and Anson "Potsie" Williams, proving the power of TV, especially among the young crowd.

* * *

A non-alcoholic fruit punch was served at Ginger Rogers' 65th birthday party at the Frontier Hotel in Las Vegas. Feeling her daughter had outgrown dolls, Ginger's 85-year-old mother, Lela, presented her with a

bicycle.

* * *

Dr. Irene Kassorla, Noted psychologist, back from a tour promoting her book, "Putting It All Together," gave an unusual housewarming at her posh Bel-Air home, which once belonged to Gary Cooper.

There were socialites, celebrities, press, and—the three B's, Beethoven, Bach, and Brahms. Perhaps I should explain that the composers were there in spirit, represented by chamber music which followed a black-tie dinner.

Tina Louise, who feels it's better to show the brain than the bosom, was enjoying a deep conversation with several male admirers.

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- *HAWMPS (G)
- *IN SEARCH OF NOAH'S ARK (G)
Star Bird And Sweet William (G)
The Bluebird (G)
Peter Pan (G)
- *THAT'S ENTERTAINMENT PART II (G)
- *THE WACKIEST WAGON TRAIN
IN THE WEST (G)
- *RIDE A WILD PONY (G)
- *THE LITTLE HOUSE ON THE
PRAIRIE (TV)
- *NO DEPOSIT NO RETURN (G)
- *ADVENTURES OF FRONTIER
FREMONT (G)
- *SEVEN ALONE (G)
- *AGAINST A CROOKED SKY (G)
Mr. Quilp (G)
- *THE JOLSON STORY (RE-ISSUE)
- *ONE OF OUR DINOSAURS IS
MISSING (G)
The Apple Dumpling Gang (G)
- *RETURN OF THE PINK PANTHER (G)
- *ESCAPE TO WITCH
MOUNTAIN (G) (H/A)
- *BENJI (G) (H/A)

MATURE AUDIENCES

- *MIDWAY (PG)
- *WON TON TON (PG)
Mother, Jugs And Speed (PG)
End Of The Game (PG)
Missouri Breaks (PG)
- *ROBIN AND MARIAN (PG)
W.C. Fields And Me (PG)
Sky Riders (PG)
All The President's Men (PG)
Family Plot (PG)
The Bad News Bears (PG)
Birch Interval (PG)
Breakheart Pass (PG)
Jim, The World's Greatest (PG)
- *THE HINDENBURG (PG)
The Blackbird (PG)
Lucky Lady (PG)
The Man Who Would Be King (PG)
Barry Lyndon (PG)
- *SPECIAL SECTION (PG)
Sherlock Holmes' Smarter Brother (PG)
The Sunshine Boys (PG)
- *ROOSTER COGBURN (PG) (H/A)
Lies My Father Told Me (PG)
Hester Street (PG)
Hearts Of The West (PG)
Conduct Unbecoming (PG)
- *THE HIDING PLACE (PG)
Give 'Em Hell, Harry (PG)
- *THE OTHER SIDE OF THE
MOUNTAIN (PG)
Bug (PG) (H/A)
Jaws (PG)
The Drowning Pool (PG)
- *THE DAY OF THE JACKAL (PG)
W.W. And The Dixie Dancekings (PG)
The Wind And The Lion (PG) (C/A)

- *FUNNY LADY (PG)
The Prisoner of Second Avenue (PG)
And Now My Love (PG)
- *THE GREAT WALDO PEPPER (PG)
The Four Musketeers (PG)
- *THE TOWERING INFERNO (PG)
Alice Doesn't Live Here Anymore (PG)
Murder On The Orient Express (PG)
Earthquake (PG)
Airport '75 (PG)
- *THE GREAT GATSBY (PG)
The Sting (PG)

RESTRICTED TO ADULTS

- Fighting Mad (R)
- The Last Hard Men (R)
- Stay Hungry (R)
- Trackdown (R)
- The Duchess And The Dirtwater Fox (R)
- Face To Face (R)
- Lombard And Gable (R)
- I Will, I Will, For Now (R)
- Next Stop, Greenwich Village (R)
- One Flew Over The Cuckoo's Nest (R)
- Dog Day Afternoon (R)
- Farewell My Lovely (R)
- Night Moves (R)
- Shampoo (R)
- A Woman Under The Influence (R)
- The Godfather—Part II (R)
- The Taking Of Pelham One Two Three (R)
- Chinatown (R)
- Death Wish (R)

EROTIC AND BORDERLINE

- Sandstone
- Tunnelvision
- French Connection II (R)
- The Exorcist (R)

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A World that went flippity-flop

An insight into early Hollywood and the obstacle course run by filmmakers and publicists. First in a series of articles By Teet Carle

"At Paramount we tried to make our stars bigger than MGM's or Universal."



When it all began—Here is a collectors photo of a Mack Sennett conference in the old Mack Sennett Studios. (left to Right) Lewis Gordon, Dick Dickenson, Mack Sennett and Vernon Dent.



1920—The cast of "Arizona" Co. at the old Auditorium Theatre, Los Angeles for a Hollywood Legion Post benefit. In this priceless photo, Theodore Roberts, William Desmond, Sylvia Ashton, Eddie Sutherland, Brenda Fowler, Jack Holt, Charlie Murray, Ted Duncan, Monte Blue, Ruth Rennick, Howard Hickman, Clara Kimball Young, Bessie Barriscale, and Sessue Hyakawa. *Universal Picture.

Even when life has brought a citizen of the show business world to the realism of living each day one at a time—although the "now" may be within retirement years—there exists an occasional urge to contemplate a few "what might have beens."

For fleeting moments, I encounter rare impulses to wonder where my instincts might have taken me had nature endowed me with a burning, insatiable pursuit of opportunism. For forty years, I toiled in an industry wherein were persistent and constant excitements over innovations, 180 degree changes and a few eras dominated by desperate clutching at straws when the business seemed headed for its own Doomsday.

I was there, bright-eyed and eager, when talking pictures raised beckoning fingers for those who recognized opportunity. Had I been trained for expertise in science, finance or inventiveness, I could at least have *reached* for the brass ring that glowed brightly during every trip on our crazy merry-go-round.

Practical realism, unfortunately, never was an asset bestowed upon me. The dreamer side of me commanded that I change, after two years at college, my major from economics to psychology. It took me five years to fulfill my major's requirements for an AB degree, all because I thirsted for courses in astronomy, chemistry, geology, genetics, languages, philosophy, literature, religion, history, geography and drama. The career I sought, journalism, never got studied because I was learning that craft actually on newspapers.

So opportunity to get in on the ground floor of sound movies was not for seizing. The excitement of it all unfolding before me was my choice for rewards. If only I had held forth my hand for gold coins.

Yet, today while recalling those exciting years, I am aware that the snake pit of self pity is a place that may be an interesting place to visit but is no place in which to live—even in retrospect. To escape self pity, it can take no more than a quick admission that "the *victim* of a cruel fate" is usually at fault.

I know now, when it is too late for changing but when reflective moments are available, that I was woefully wrong on those occasions when I saw a



Remember the dashing Douglas Fairbanks in "The Iron Mask."

master of opportunistic connivance trampolined himself from publicity apprenticeship to junior executive status and calmed my resentment by saying, "I wonder how he can live with himself?" I should have known the answer: he lived with it just great. What's wrong with walking through slime so long as you can laugh all the way to the bank?

Much of the nervous tension through which some of us lived in those days were not of our own making, of course. Who would have wanted to inspire those months of bankruptcies and receiverships of giant companies? It is said that we grow through adversities. I cannot even now evaluate what benefits came from those percentage pay cuts at Paramount, wherein my steady, weekly salary decreased from the \$100 a week to a little less than \$86. But we suffered through those "down" times and watched the eternal bouncing of the ball during changing ideas and new ventures.

The times of "jitters" were abetted, almost to the point of silliness, by "enemies of the motion picture." Bad business was predicted and alibied by too-great inroads on the pleasure time available for the public by radio or the record business. Exhibitors bemoaned spectator sports, especially when football and baseball moved into night times along with basketball.

For a brief time, the industry saw



Back in the twenties. RKO's "Cockeyed Cavaliers" with Thelma Todd, Noah Berry with Bert Wheeler and Robert Woolsey.

itself being devoured by the craze for miniature golf.

As for radio and recordings, major companies "hedged bets" by ownerships in radio stations and records—and most of the big time radio stars were siphoned out of that medium by the movies which made them cinematic stars. Of all the "great threats," miniature golf proved a sad *will o' the wisp*. Even some screen stars invested up to \$50,000 for a plush, attractive course. And then the public tired of this novelty and a gentle breeze blew away the threat.

When I entered the film business, unionism was in inconsequentiality in Hollywood. Unbelievable hours were devoted for small pay checks by so many of us in the movie business. Publicists have forever been unnatural union workers. But the publicists did organize and I got my kicks from being among those first negotiators and organizers. I spent two hectic years as the guild president. But the start was made with the first contract and a minimum scale for "senior press agents" of \$100 a week. At the time of that wage agreement, my good friend (and later guild president*) George Thomas, Jr., was handling all of the movies of Universal's biggest moneymaker, Deanna Durbin, for \$45 a week!

While such things as union contracts kept publicists aware that living can be basic and economic, there was the excitement of those changes within the medium of the photoplay. Whereas many trades could just participate by doing a good job, publicists were required to understand all angles

of the innovations, and exploit them.

One of the keys to explaining why the excitement of merely being within a studio during the competitive years of trying to entice the public from expenditures on pleasures other than theatre-viewing of movies was that Hollywood was made up of a group of closely-knit families. Departments within any studio varied little in personnel over the years. We were hired on a permanent basis. In publicity, it was a "staff," almost identical with a newspaper editorial layout. There was pride in individual studio accomplishments. We at Paramount tried to make our stars bigger in status than those at MGM or Warners.

With every new improvement on projection, sound quality or camera effect, we spurred a campaign to make ticket-buyers await a chance to see certain new things *with bated breath*.

Each giant stride turned us into messiahs anew. In came full color and publicists like the late Paul Snell beat the drums. Snell flooded the country with phrases like: "We do not live in a black-and-white world so why should we be content with black-and-white pictures?"

Theatres could be filled with patrons attracted mainly by a chance to see a movie like "The Garden of Allah" which was the first color film kudoed by the Academy with a special Oscar because it was a pioneer in this technique.

It was my privilege to be in the midst of the battle of the big-screen formulas when I was publicity director at Paramount. How they burst into ballyhooed bloom: aspect ratios (vari-



The most exciting of them all. Pearl White in Pathe's serial "The Black Secret."

ations on the standard 3 by 5 screen), the anamorphic "scopes", the super-sized and double-frame photography of Vista-Vision and Cinerama and Todd AO, the brief flurry for three-dimension movies requiring dark glasses for spectators, and the theater-filled sound amplifications. Almost monthly came the new "delights" to be introduced and then passed by.

Within my time came the conception of the Academy of Motion Picture Arts and Sciences and its time of leanness and low levels to its gigantic importance. I was fortunate to have served six years on its board of governors. The Academy's growth had to be one of pride and bombast for us who were in it all.

Of course, there were the stars built from the ranks of the unknowns. The Alan Ladd and Veronica Lakes from bit-player ranks to world recognition—and their tragic deaths. So many

others. And, alas, the personalities who never caught fire. Even a few like one no longer remembered, named Carman Barnes, who never even got into a movie after tons of newspaper clippings and months of my time and efforts.

Add to the pleasures, the satisfaction of participating in campaigns that brought Academy Awards to pictures and to stars such as Grace Kelly, Audrey Hepburn, Bing Crosby, Ray Milland, William Holden, Shirley Booth and Barry Fitzgerald.

Even the feeling of emptiness that comes after pictures on which I worked and for which I foresaw a rainfull of Oscars came up flops were not total failures. Any publicist knows the thrill of getting himself so sold on a project that he can inject enthusiasm into the press—and some elements of the great American public—even if the film does not fulfill a tenth of his

conceived promises.

And, when each failure is a pile of cold ashes, there are the memories of fine relationships, wild hopes and interesting adventures on location. And out of the embers can come the comprehension of why it was that all of the fantastic factors and apparent assets of Julie Andrews in Robert Wise's "Star!" was a dismal flop. That was the last film on which I worked, so the experience of failure could not rebound with a pattern for future progress on my part. Perhaps the other two publicists who, like me, devoted 10 months to that picture did benefit.

A recapitulation of experiences which colored up my career in movie-land must contain a mention of war years in the film industry. There were those nights after work days spent in the Hollywood Canteen where publicists served nightly in public relations capacities, helping line up and care for talent and making sure that armed forces knew where they could be entertained.

If the Great World War II was won, Hollywood really did so very little to give "democracy a victory." I was registered even in 1942 among the "grey beards," too old for the draft and relegated to be an auxiliary policeman drilling for raids that never came to the supposedly vulnerable California coast. When writers mobilized, we publicists desperately tried to be a part of volunteer propaganda. Since I was the president of the press agent guild, I can truthfully say that none of the other creative guys and gals wished to make room for press agents. Once more a urinal was built for us camphor balls. Personally, my chief contribution was being the publicist representative on the committee to sell War Bonds to studio wage earners. The whole thing was far from a proud era of my life.

And amid all this was the kindling of a fire which burst into a holocaust of flaming emotions among studio employees. Nobody who lived through the post-War ages can forget the *Red Scare*. We all knew that the industry heads were deep in investigative activities to pin the Pinko Label on men and women who would be blacklisted, even sent to prison for things they said, if not did, and for what they sincerely believed or had been hood-winked into believing. Who among us who had voiced our opinions about even mother and the flag felt immune from the feel of that heavy hand on shoulder while a voice growled "Come with me, please?"

Today, it seems incredible that such days ever existed in Hollywood. But they did and they were very real three decades ago. △



HOLLYWOOD STUDIO MAGAZINE

All the glamour & glitter of Hollywood's golden era.



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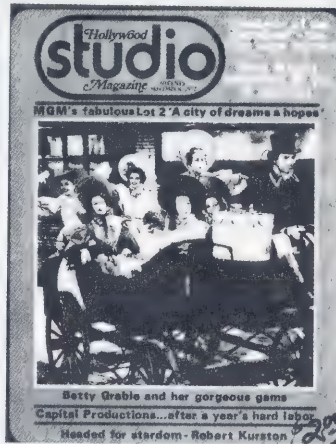
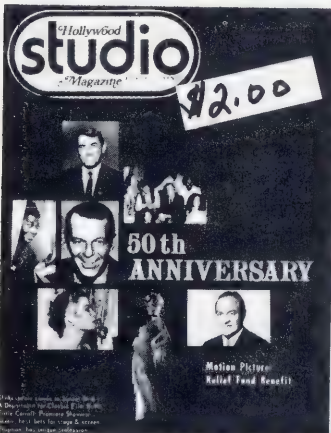
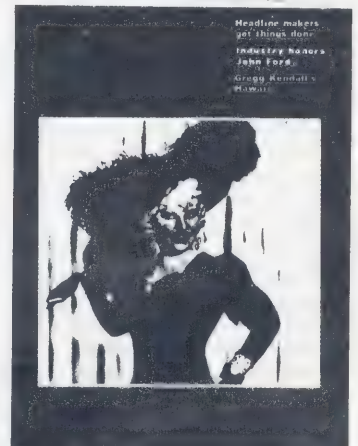
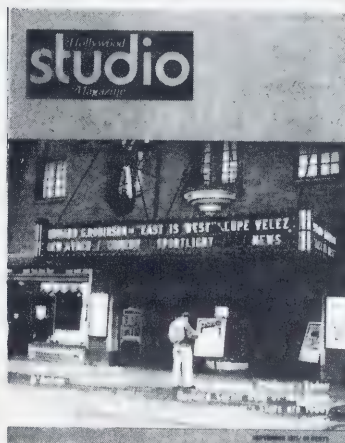
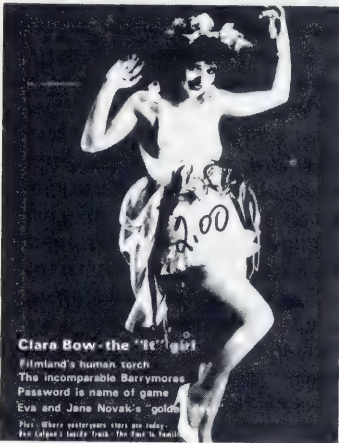
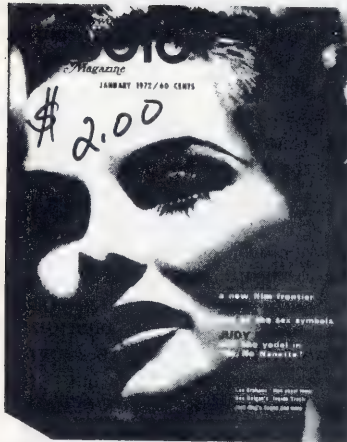
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A Gentle Lover Remembered



Ed note: John Stewart has three volumes in print "Filmarama" III, IV & V. Excerpt from his books. Space does not permit listing the many films in which the various stars appeared.

by John Stewart

All the world loves a lover. Film lovers began with May Irwin and John C. Rice in *The First Kiss*, made by Edison Company in 1886. Today the best remembered lovers are the teams of Gaynor/Farrell, Garbo/Gilbert, Banky/Colman, and Hepburn/Tracy. One team shamefully neglected is that of Sally Eilers and James Dunn who gave audiences many emotional moments.

There were four teams, rarely mentioned, that deserve remembering. All had the same gentle lover, George Brent. Some authorities claim it takes two or more films to consider the lovers a team. Here is George's record. Three films with Joan Blondell, four with his real-life wife Ruth Chatterton, and he romanced beautiful Barbara Stanwyck through four pictures. Often mentioned are his six films with Kay Francis. His teaming with Bette Davis covered eleven movies. George appeared in two films romantically linked with Jean Arthur, Claudette Colbert, Yvonne De Carlo, Olivia de Havilland, Josephine Hutchinson, Margaret Lindsay, Brenda Marshall, Merle Oberon, and Loretta Young.

Whether husband, lover, friend, or villain (*The Spiral Staircase*), George portrayed sympathetic characters with a gentle voice, a gentlemanly manner, and a graceful dignity. He was a romantic figure of sterling quality for whom audiences rooted.

He was born George Brendan Nolan in Galway, Ireland on March 15, 1904. He stands 6' 1/2" tall, weighs 180 pounds, has expressive hazel eyes and black hair. Marriages: Helen Campbell 1922—divorced 1929, Ruth Chatterton 1932—divorced 1934, Constance Worth 1937—divorced 1937, Ann Sheridan 1942—divorced 1943, and Janet Michael 1946. Children: Suzanne, born 1950 and Barry, born 1954. George now resides in Rancho Santa Fe, California. Δ

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by William Gilkerson



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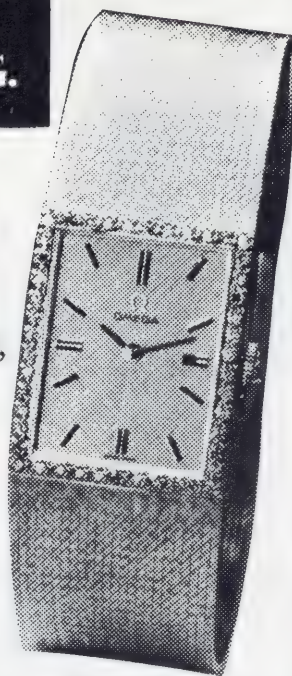
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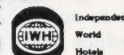


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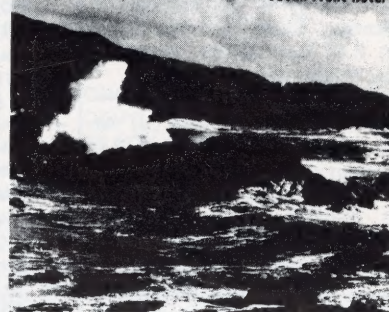
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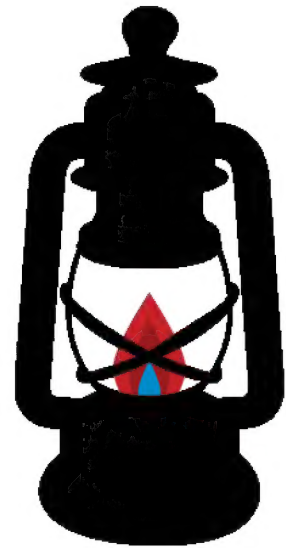
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